The Cleveland Maseum of Art

# January

Members Magazine

#### **Current Exhibitions**

Cover: This 1986 screenprint is one of a series of 15 prints by Jacob Lawrence recounting the life of black Haitian general Toussaint L'Ouverture. See page 4.

#### STILL-LIFE PAINTINGS FROM THE NETHERLANDS, 1550-1720

Gallery 101, through January 9
The full range of a great genre of European painting
Sponsored by National City

#### A PAINTING IN FOCUS: NICOLAS POUSSIN'S "HOLY FAMILY ON THE STEPS"

Galleries 225–226, through January 23 Intense scrutiny of a 17th-century masterpiece Sponsored by The Florence Gould Foundation

#### JANNA DEKKER AND JAN VAN LEEUWEN PHOTOGRAPHS: CONTEMPORARY DUTCH STILL LIFES

Gallery 105, through January 12 Rebirth of a storied artistic tradition

#### JEFF BROUWS PHOTOGRAPHS OF CLEVELAND: A CITY RENEWED

Gallery 105, January 15–March 17 A realistic optimist grapples with cultural geography

#### THE JEANNE MILES BLACKBURN COLLECTION OF MANUSCRIPT ILLUMINATIONS

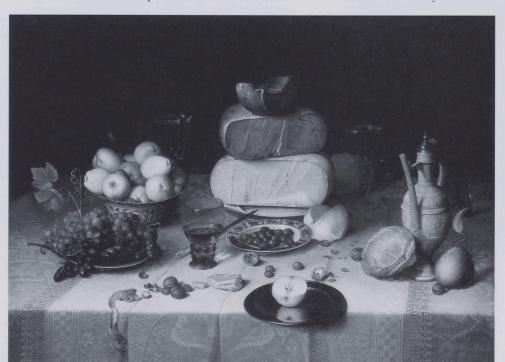
Galleries 109–110, through February 27 A generous gift of about 80 manuscript sheets from the 13th through the 16th centuries

#### THE LITHOGRAPHS OF JEAN DUBUFFET

Gallery 111, through February 27 Innovative printmaking by a 20th-century iconoclast

#### JACOB LAWRENCE'S TOUSSAINT L'OUVERTURE SERIES

Gallery 112, through February 27 Vibrant screenprints tell of the life of a famed Haitian revolutionary



You have only until January 9 to see Floris van Dijck's Laid Table with Cheeses and Fruit (ca. 1615, Rijksmuseum, Amsterdam), in Still-Life Paintings from the Netherlands, and sign up to win a pair of airline tickets to Amsterdam.

#### From the Acting Director

Dear Members.

As most of you know, the Cleveland Museum of Art is very fortunate to be supported by a sizable endowment. Since more than 50% of the income generated by that endowment is restricted to purchasing works of art, we are able to add wonderful works to our collection every year. The other side of that equation is that less than half of our endowment income can be spent on operations.

Our operations have been growing ever more ambitious. In 1995, the museum began an intensive effort to broaden our visiting audience. The effort has been successful by many measures. Annual visitorship increased from 470,000 in 1993 to 665,000 in 1998, a 41% rise. In the same period, the number of public program participants increased fourfold and the number of museum members rose to 25,000 from 15,000. We remain committed to keeping general admission to the museum free at all times, and we are unwavering in our dedication to collecting, caring for, and exhibiting the finest works of art. Of course, living up to the community's raised expectations has a cost. The budget has increased from \$16 million in 1995 to \$28 million in 1999.

One short story illustrates the museum's response to these increased commitments. In recent years the education department has been receiving more requests for educational services than ever before. To meet this demand, the museum established its first docent training program. Starting last February, 55 volunteers enrolled in a rigorous program involving ten hours a week of lectures, research, gallery presentations, and

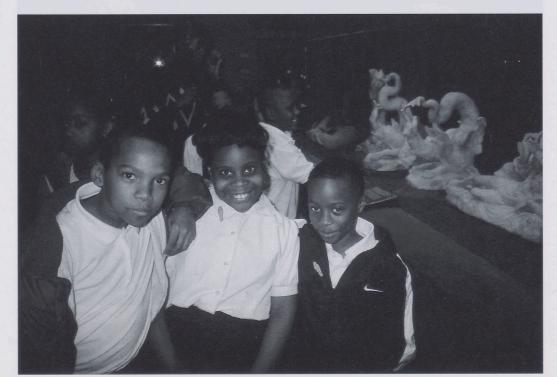
visits with curators. With trained volunteers in place to lead school and group tours, our full-time professional staff will have more time to create and present programs, some within our walls, some outside the museum in the community, thereby expanding our impact further than ever before. This program was undertaken entirely within the operating budget.

Our growing responsibilities require growing support. Until the middle 1980s, 90% of the annual operating budget came from endowment income, so the museum needed to ask very little from the community in terms of financial support. Today, endowment income covers only about half of a year's operating budget. To complete the budget, we rely on revenue from stores and other revenue-producing areas and on about \$7 million in annual philanthropic support.

To put it plainly: in order to best serve our community and continue our international leadership among museums, we must rely on you. In the coming year, we plan to tell you more about the importance of your investment and about how it is used. My hope is that, with a greater understanding of the financial state of the museum, you will continue to invest with confidence. I thank you for your ongoing support.

Sincerely,

Kate M. Sellers



With the "Jonah Marbles" in the background, students from East Cleveland pause for a photo-op after a visit to the new Egyptian galleries.

## Impassioned Imagery



The March (1995): In 1794 Toussaint led his troops to many victories, capturing numerous towns from French control.

JACOB
LAWRENCE'S
TOUSSAINT
L'OUVERTURE
SERIES
Through
February 27

n 1941, at the age of 24, Jacob Lawrence became the first African-American artist to have a work in the Museum of Modern Art's permanent collection. His distinguished career, now spanning seven decades, has been devoted to documenting African-American life and history. He depicts everyday scenes—the demeaning details of slum life, the raucous

vitality of city streets—as well as the universal struggle for freedom, social justice, and human dignity.

Lawrence, who moved to Harlem as a teenager in 1930, was influenced and stimulated by the artists, writers, and philosophers of the Harlem Renaissance, among them Romare Bearden, Langston Hughes, and W. E. B. DuBois,

The screenprints in Jacob
Lawrence's
Toussaint
L'Ouverture series were loaned by
The Donald F.
Brittenum Artwork Collection
of Personal Physician Care of Ohio,
Inc.



Deception (1997): In 1802 one of Toussaint's officers deserted to the French with a large number of soldiers, artillery, and munitions, forcing Toussaint

to agree to negotiate a peace treaty. The French, however, arrested the black general and imprisoned him in France, where he died the following year. To Preserve Their Freedom (1988): Emperor Napoleon Bonaparte, not wanting to lose his wealthiest colony, sent a fleet to Haiti and restored slavery. The entire native population, led by Jean-Jacques Dessalines, mobilized to fiercely resist. Lacking adequate supplies, after the deaths of many soldiers from yellow fever and other tropical diseases, the French finally withdrew in November 1803. A declaration of independence was published on January 1, 1804, establishing Haiti as the first black republic in the West.



who fostered pride in African-American culture. In order to explore the Black experience in America, Lawrence turned to history, creating a series of small paintings on paper illustrating a narrative of crucial events. His subjects include legendary heroes like Frederick Douglass, Harriet Tubman, and John Brown, all of whom fought to abolish slavery, and the migration of African Americans from the rural South to the industrialized, urban North, seeking opportunity during the early decades of the century.

Between 1986 and 1997 Lawrence executed 15 screenprints based on 41 paintings made in 1937–38 to recount the life of Toussaint L'Ouverture. Born a slave, Toussaint emerged as a leader of the Haitian slave rebellion (1791–1804) who adopted the name L'Ouverture ("the Opener") after winning a battle against the French by forcing an opening through their ranks. In 1800 he coordinated the effort to draw up Haiti's first constitution, which abolished slavery. Ultimately the revolution freed his country from nearly 300 years of European rule.

In 1492 Columbus had claimed the West Indian island of Hispaniola or "Little Spain," which the native population called Haiti, "Land of Mountains." By the late 1600s, the island had been divided between the Spanish and the French, who named their portions Santo Domingo and Saint-Domingue, respectively. Five hundred thousand captured Africans, imported to work as slaves on plantations growing sugar,

coffee, and cotton, were treated brutally. The *Toussaint L'Ouverture* print series focuses on the Haitian leader's valiant efforts to defeat the European forces and achieve independence for his people.

The impassioned imagery of *Toussaint L'Ouverture* reflects Lawrence's motivation for the project. "Having no Negro history makes the Negro people feel inferior to the rest of the world," explained the artist in 1940. "I don't see how a history of the United States can be written honestly without including the Negro. I didn't do it just as a historical thing, but because I believe these things tie up with the Negro today. We don't have a physical slavery, but an economic slavery. If these people, who were so much worse off than the people today, could conquer their slavery, we certainly can do the same thing."

Lawrence expresses his social and political agenda in a modernist style of simplified, flat, brightly colored forms. In a limited palette of bold colors, crisp silhouettes in dramatic poses create a tight interlocking pattern. Forgoing naturalism for this powerful, direct style, Lawrence commented, "If at times my productions do not express the conventionally beautiful, there is always an effort to express the universal beauty of man's continuous struggle to lift his social position and to add dimension to his spiritual being."

■ Jane Glaubinger, Curator of Prints

# A City Renewed



Power Lines/LTV Steel, Cleveland, Ohio 1998 (chromogenic process color print, 47.5 x 47.5 cm, courtesy Robert Mann Gallery) was taken with a tripod-mounted Hasselblad camera fitted with a

variety of lenses ranging from 50 to 150mm, as were all the prints in the exhibition. The complex composition is dense with overlapping forms and diagonal lines.

JEFF BROUWS
PHOTOGRAPHS
OF CLEVELAND:
A CITY
RENEWED
January 15—
March 15

hen visiting Cleveland for the first time in 1995, photographer Jeff Brouws described himself as "awestruck." Growing up in the U.S. West, he had never experienced anything like the intense industrial landscape of the Flats on the Cuyahoga River. The sense of aging and decay—industrially and architecturally—spoke to Brouws's artistic interest in cultural abandonment. During a subsequent trip, he learned more about the downtown renewal begun in the 1980s, culminating in the new sports complexes, improved waterfront, and renovated housing in the midtown area. Cleveland, along with Las Vegas, Gary, Buffalo, and Detroit, became a focal point of Brouws's series of photographs on the changing and evolving American city.

The American Cities Project, in progress for the past four years, is a natural extension of Brouws's photographic explorations of the nation's highways, which play a role in shaping the urban environment. Working from a long-standing interest in cultural geography, Brouws seeks answers through his camera: How have economics transformed this landscape? How have racial issues molded this environment? What role have local and national politics had in altering or defining this place?

Essentially self-taught in the medium, Brouws began taking photographs as a teenager and spent 15 years doing commercial work in Santa Barbara. He feels a kinship with the photographers of the "New Topographics" movement, which arose in the mid-1970s to document the

impact of the constructed environment on the natural world. Brouws inverted the premise by recording how rampant suburban development and economic flight have affected the inner city. Further inspiration comes from the work of photographers such as Lee Friedlander, who also has photographed Cleveland and its people, and Walker Evans and Dorothea Lange, who documented the effects of the Depression in the 1930s.

Brouws conveys the powerful grandeur of Cleveland's industrial landscape with its towering smokestacks and miles of power lines, train tracks, and commercial conduits. Yet his photographs also demonstrate a sensitivity to traces of the human element, such as automobiles being driven to the workplace and billowing steam

Brouws does not rely on special techniques in developing or printing, but prefers working on gray days or at dusk to capture muted color saturation. In Skyline/Powerlines, Cleveland, Ohio 1995 (chromogenic process color print, 45.7 x 45.7 cm, courtesy Robert Mann Gallery), the often-photographed Terminal Tower depicted from the Flats is bathed in a warm, glowing light.

signifying the ongoing labor in the remaining active steel mills. Particularly in Cleveland, Brouws journeyed to inner-city neighborhoods to witness and record the reality of poverty and racial inequality that is easily overlooked from suburbia. With a sense of optimism, he presents efforts of revitalization in their initial stages when the challenge of the project is most obvious.

The photographs of Jeff Brouws come to Cleveland with a timely relevance as the city deals with decay and abandonment along lower Euclid Avenue and brown fields along the midtown corridor. His fresh eye examines environments to which we have grown accustomed, providing the opportunity for reflection on our city's rich history and future.

- Tom E. Hinson, Curator of Contemporary Art and Photography
- Carolyn S. Jirousek, Departmental Assistant







Above: A modest neighborhood with its lush horse chestnut tree and flowering shrubs is effectively juxtaposed against a backdrop of steaming industrial facilities in Working Class Neighborhood/LTV, Cleveland, Ohio 1995 (chromogenic process color print, 45.7 x 45.7 cm, courtesy Robert Mann Gallery).

Left: This photograph, House Being Demolished to Make Way for a Gated Community, Lyndhurst, Ohio 1998 (chromogenic process color print, 45.7 x 45.7 cm, courtesy Robert Mann Gallery), which poignantly captures a machine in the act of destroying an abandoned house, demonstrates that even the suburbs are not immune from aging and from the commercial demand for new building sites.

### Nature Intrudes

THE
LITHOGRAPHS
OF JEAN
DUBUFFET
Through
February 27

nfluenced by the devastation of World War II, French artist Jean Dubuffet (1901–1985) rejected traditional academic, classical ideals, writing in 1952, "The idea that there are beautiful objects and ugly objects, people endowed with beauty and others who cannot claim it, has surely no other foundation than convention . . . and I declare that convention unhealthy." Urban graffiti, prehistoric cave paintings, children's drawings, the art of the untrained and of tribal peoples, and of the mentally ill—all inspired Dubuffet to reinvigorate painting and create a spontaneous, direct art. He was interested in the mundane and in nature,

As exemplified by this work from The Phenomena (Les Phénomènes), Scene on the Earth (Spectacle au Sol) from 1958 (Gift of Mr. and Mrs. Ralph F. Colin, New York 1970.250), Dubuffet's titles reflect resemblances to elements from the realms of geography, geology, physics, biochemistry, and other natural phenomena, and evoke a poetic

stressed unbridled invention, imagination, and fantasy, and formulated a bold, gritty style he called "Brutal Art" (*l'art brut*). Whether the imagery was figural or abstract, Dubuffet often used unorthodox, coarse materials like gravel, asphalt, and the bark and leaves of trees. His proclamation that "my art is an attempt to bring all disparaged values into the limelight" affected all his work.

Dubuffet had made lithographs since 1944, but from 1958 to 1962 he immersed himself in the medium, producing a monumental series of 324 prints, *The Phenomena* (*Les Phénomènes*). He planned to systematically study the fascinat-

quality that he found in the most everyday substances. His work explores man's relationship to nature and searches for the elemental truth that either lies beyond logic or directly refutes it. "The world," he said, "must be ruled by strange systems of which we have not the slightest inkling."



ing effects achieved with a fixed number of lithographic plates successively printed in different colors, by varying the choice and number of plates, the colors, and the orientation and order in which they were printed. To facilitate the interchangeability and superimposition of the plates, the imagery had to be an indeterminate all-over pattern or texture, without sign of human intervention. As the artist explained, he became "a hunter of images taken by surprise," and utilized interesting surfaces such as earth, walls, stones, an old suitcase, even a friend's bare back. First printing the plates in black, Dubuffet then improvised, printing them in various combinations of colors in the hope that serendipitous juxtapositions would emerge.

Dubuffet not only worked directly on zinc lithographic plates, but also utilized lithographic transfer paper, a specially coated paper on which a design drawn with greasy lithographic crayon or ink can be transferred onto a lithographic plate.

Like the dada and surrealist artists earlier in the 20th century, Dubuffet wanted to shock stodgy bourgeois society, was interested in the irrational, and relied on chance occurrences to influence the creative process. His figures, drawn spontaneously and with somewhat arbitrary proportions, have a childlike freshness and charm, as shown here in Carrot Nose (Nez carotte) (Gift of Mr. and Mrs. Ralph F. Colin, New York, through ROGOCO Foundation 1970.270).

In 1961–62 he printed some of *The Phenome-na* plates onto transfer paper which he cut up into different shapes. These pieces were then arranged to form images of distorted, whimsical faces and figures, thus creating primordial personages out of the very elements of nature. The design of each assemblage was then transferred onto a lithographic plate so that multiple impressions could be printed.

Though Dubuffet's paintings and lithographs are related in subject and style, he appreciated the special qualities of printmaking, which he fully exploited. Lithography allowed the same plates to be printed repeatedly in different combinations, and sections of impressions to be used in numerous assemblages. Dubuffet's independent spirit, inquiring mind, originality, and intensive experimentation pushed the technique in new, exciting directions.

#### ■ Jane Glaubinger, Curator of Prints

In 1962 Dubuffet invented a fantastical pictorial world he named Hourloupe. Constructed like a jigsaw puzzle, the heavily outlined shapes are filled with textures from The Phenomena series or parallel lines of shading, as in Bustle (Affairements) from 1964 (Gift of Mr. and Mrs. Ralph F. Colin, New York, through ROGOCO Foundation 1970.283). Printed in primary colors, camouflaged figures must be found, just like in a children's puzzle, where objects are hidden in a busy scene.





#### Music

We begin our observation of the **250th Anniversary Year of the Death of Johann Sebastian Bach** (1685–1750) with two performances. A **Recital** on Sunday the 23rd at 2:30 features *Michael Schönheit*, organ. The Leipzig-born organist returns for a recital of works by J. S. Bach and Franz Liszt, including Bach's *Clarvierübung*, *Part III* and Liszt's *Prelude and Fugue* on *B-A-C-H*. And an **Interior Garden Court Recital** on Wednesday the 26th at 7:30 is offered by Oberlin

Right: The renowned duo of cellist David Finckel and pianist Wu Han perform on Friday the 28th. Below: Organist Michael Schönheit celebrates J. S. Bach on Sunday the 23rd.



violinist *Marilyn McDonald*, who plays selected unaccompanied sonatas and partitas by J. S. Bach.

A **Cello Recital** on Friday the 28th at 7:30 pairs cellist *David Finckel* (of the Emerson String Quartet) with pianist *Wu Han* in works by Beethoven, Previn,



and Grieg. Tickets \$10; CMA members \$5; free to Musart Society members. Call the ticket center for tickets and further information on how to join the Musart Society.

An Icelandic Concert on Sunday the 30th at 2:30 brings organist Björn Steinar Solbergsson all the way from Akureyri, Iceland, with the Cleveland Institute of Music Orchestra in the first of three concerts commemorating the 1000th anniversary

of Eiriksson's voyage to North America. Two **Curator's Recitals** by organist *Karel Paukert* lead off the month at 2:30 on Sundays the 9th and 16th.

Free admission, unless otherwise indicated. Complete program details appear in the daily listings. Programs are subject to change. Recorded selections from museum concerts air Monday evenings from 10:00 to 11:00 on WCLV (95.5 FM). For information about any of the preceding programs, please call ext. 282.

#### 1 Saturday

Closed New Year's Day

#### 2 Sunday

Gallery Talk 1:30 Strokes of Genius:
Asian Paintings. Lisa Robertson
Film 2:00 To the German People: The
Wrapped Reichstag (France/Germany,
1996, color, subtitles, 98 min.) directed
by Jörg Daniel Hissen and Wolfram
Hissen. Fascinating account of how
Christo and Jeanne-Claude wrapped
Berlin's Reichstag with fabric in 1995.
Ohio premiere! Repeats Wednesday the
5th. \$4 CMA members, \$6 others

#### 4 Tuesday

**Highlights Tour** 1:30 CMA Favorites

#### 5 Wednesday

Gallery Talk 1:30 Strokes of Genius: Asian Paintings. Lisa Robertson Film 7:00 To the German People: The Wrapped Reichstag. See January 2

#### 6 Thursday

**First Thursday** Curatorial consultation for members only, by appointment **Highlights Tour** 1:30 *CMA Favorites* 

#### 7 Friday

Highlights Tour 1:30 CMA Favorites Film 7:30 South: Ernest Shackleton and the Endurance Expedition (Britain, 1919/ 98, b&w with color tints and tones, silent with music track, 88 min.) directed by Frank Hurley. This incredible document is a gripping chronicle of Sir Ernest Shackleton's 1914 expedition to Antarctica. When his ship became trapped in ice before he could reach shore, Shackleton and his crew embarked on a heroic twoyear odyssey to safety—via ice floes and lifeboats through hundreds of miles of thundering seas and cold and darkness. In the end, not one man was lost. This remarkable film, shot by the expedition's official photographer as the adventure unfolded, has been fully restored by the British Film Institute. Repeats Wednesday the 12th. \$4 CMA members, \$6 others. Kids 12 & under \$3

#### 8 Saturday

Highlights Tour 1:30 CMA Favorites

#### 9 Sunday

Gallery Talk 1:30 Still-Lifes from the Netherlands. Kate Hoffmeyer Family Workshop 2:00–4:30 Dutch Treat. Free drop-in art project for all ages based on still-life images Film 2:00 Dancemaker (USA, 1998, color, 98 min.) directed by Matthew Diamond, with Paul Taylor. Frank, fascinating behind-the-scenes look at the life and work of master choreographer Paul Taylor. 1999 Academy Award nominee for Best Documentary Feature. "May be the best dance documentary ever!" –Time. \$4

**Curator's Recital** 2:30 *Karel Paukert,* organ. Excerpts form Messiaen's *La Nativité du Seigneur* and works by Clérambault

#### 11 Tuesday

Highlights Tour 1:30 CMA Favorites

#### 12 Wednesday

**Gallery Talk** 1:30 *Jacob Lawrence's* "Toussaint L'Ouverture" Series. Saundy Stemen

Adult Studio Class Begins 6:00-8:30 Drawing Sculpture. Seven Wednesdays through February 23. Instructor, Susan Grey-Bé. Sculpture in the museum's Asian, African, Pre-Columbian, Ancient, European, and American galleries provides inspiration for this evening drawing experience. Various dry media will be explored. Learn to compose using the simplest shapes, creating a skeleton for each piece, then manipulate darks and lights, and finally add line descriptively for detail. \$50 for CMA members, \$100 others. Participants provide their own supplies (list provided in the first class). Call ext. 461 to register by Tuesday the 11th

**Guest Lecture** 7:00 *He Sees Two Gods in Church: Sacred and Profane Themes in Late Medieval Art.* Eric Inglis, Oberlin College

**Film** 7:30 *South.* See January 7. \$4 CMA members, \$6 others. Kids 12 and under, \$3

#### MLK Festivities Highlight Education Programs

Monday, January 17: Special Martin Luther King Jr. Day Programs

At 11:00 and 1:00 are **If These Walls** Could Talk tours, Don't Pout, Let's Shout: African American Folktales, led by Anita Peeples. At 1:30 is a **Gallery Talk**, Jacob Lawrence's "Toussaint L'Ouverture" Series, led

by Saundy Stemen. A free, handson **Family Workshop**, It Takes a Village, is 1:30–4:00. Topping it all off is a **Concert** at 1:00 with The Cleveland Choral Chapter, recreating last year's magic in Gartner Auditorium.

Meanwhile, **Thematic Gallery Talks** or **Highlights Tours** leave from the main lobby at 1:30 daily. Check daily listings for specific topics. The Sight & Sound CD

Audio tour also features a highlights tour. Pick one up at the ticket center (free for members, \$3 others).

Three **Illumination Lectures** focus on manuscript illuminations, in conjunction with

the Blackburn exhibition. On Wednesday the 12th at 7:00, Eric Inglis from Oberlin College presents He Sees Two Gods in Church: Sacred and Profane Themes in Late Medieval Art. On Wednesday the 19th at 7:00, our own Stephen Fliegel offers Treasures of Tuscan Illumination. On Wednesday the 26th at

7:00, William Noel from the Walters Art Gallery presents Psaulter Illustration in the Middle Ages. A Curator's Lecture on Sunday the 23rd at 2:00 by Louise Mackie, curator of textiles and Islamic art, is titled Threads of Time.

A new **Video** title begins each Tuesday and runs continuously during museum hours.

Coming up Friday, February 25: the *Mighty Clouds of Joy*. With three Grammy awards to their credit they are considered one of the greatest gospel groups. Reservations are highly recommended as this concert is a sure sellout.



#### 13 Thursday

Highlights Tour 1:30 CMA Favorites

#### 14 Friday

Highlights Tour 1:30 CMA Favorites Video 7:30 1999 New York Video Festival, Program 1: Working for the Man Two perspectives on living in the material world. In Caspar Stracke's Locked Groove (Germany, 1997), workers of the world contemplate their existence. Christopher Wilcha's The Target Shoots First (USA, 1999) is an extraordinary video diary shot while the filmmaker was a marketing assistant at Columbia House, where he wrote a grunge catalogue to promote the alternative rock group Nirvana. The movie offers a frank and fascinating look at the inner workings of the mail-order music giant. Total 81 min. Repeats Sunday the 16th. \$4 CMA members, \$6 others

#### 15 Saturday

**Trideca Annual Meeting** 10:30 Meeting followed by a talk, *Pylon, Pyramid, Obelisk, and Sphinx,* by Ed Polk Douglas. Free and open to the public

**Highlights Tour** 1:30 CMA Favorites

#### 16 Sunday

**Gallery Talk** 1:30 Jacob Lawrence's "Toussaint L'Ouverture" Series. Saundy Stemen

**Video** 2:00 1999 New York Video Festival, Program 1: Working for the Man. See January 14. \$4 CMA members, \$6 others

**Curator's Recital** 2:30 *Karel Paukert,* organ. Works by J. S. Bach, Seixas, Alain, and Franck

If These Walls Could Talk 2:00 The Magic Orange Tree: Haitian Folktales
Family Express 3:00–4:30 Famous Families. Find famous families, then fondly fabricate your own fantastic family.
Free; drop in anytime

#### 17 Monday

**Open for Martin Luther King Jr. Day**All events are free

If These Walls Could Talk 11:00 and 1:00 Don't Pout, Let's Shout: African American Folktales. Anita Peeples

Concert 1:00 Greater Cleveland Choral Chapter. The 50-strong chorus, led by Olivet Baptist Church's Richard Smith, attempts to surpass last year's performance, which the Cleveland Plain Dealer described as "Powerful...joyous." Call ext. 464 for more information

**Gallery Talk** 1:30 *Jacob Lawrence's* "Toussaint L'Ouverture" Series. Saundy Stemen

**Family Workshop** 1:30–4:00 *It Takes a Village*. Create masks and headdresses inspired by West and Central African art

#### 18 Tuesday

Highlights Tour 1:30 CMA Favorites

#### 19 Wednesday

Adult Studio Class 9:30–3:30 Explorations in Batik. Two-day workshop for students with some batik or silk painting experience. Experiment with gutta, dyed seta resist, discharge dyeing, as well as batik stamping and embossing on silk and velvet. Instructor, Robin VanLear. \$80, \$60 CMA members. Fee includes two silk scarves; more may be purchased at cost. Call ext. 461 to register by Wednesday the 12th

**Gallery Talk** 1:30 The Jeanne Miles Blackburn Collection of Manuscript Illuminations. Mary Woodward

Curator's Lecture 7:00 Treasures of Tuscan Illumination. Steven Fliegel, CMA Video 7:30 1999 New York Video Festival, Program 2: They Don't Make 'em Like They Used To. Classic movie formulas with a contemporary spin. Program includes: Animal Charm's Mark Roth and Marbles (both USA, 1999); Anne McGuire's All Smiles and Sadness (USA, 1999), starring George Kuchar; Les LeVegue's 2 Spellbound (USA, 1999), from Hitchcock; and Kelly Reichardt's Ode (USA, 1999), a modern update of the Billy Joe McAllister legend immortalized by Bobbie Gentry. Total 76 min. \$4 CMA members, \$6 others

#### Hands-on Art

An impressively diverse array of **Adult Studio Classes** start this month. To register for any of these, call ext. 461 by the day before the first class.

Susan Grey-Bé leads *Drawing Sculpture*, seven Wednesdays, January 12 through February 23 from 6:00 to 8:30. Sculpture in the galleries provides inspiration for this evening drawing experience using various dry media. \$50 for CMA members, \$100 others. Participants provide their own supplies (suggested list distributed during the first class).

Robin VanLear leads *Explorations in Batik*, a two-day workshop held 9:30–3:30 the 19th and 20th. The fee (\$60 CMA members, \$80 others) includes two silk scarves; more may be purchased at cost. Register by the 12th.

Jesse Rhinehart leads three different classes: Advanced Watercolor is 9:30—noon on eight Wednesdays, the 26th through March 15; and Beginning Watercolor is 9:30—noon on eight Thursdays, the 27th through March 16. Fee for either class, \$100 for CMA members, others

\$135. Fee includes paper and stretchers, parking. Participants provide their own paint, palette, and brushes. *Drawing* is 1:00–3:30

on eight Wednesdays, the 26th through March 15 (\$80 for CMA members, others \$110).

Sun-Hee Choi's monthly *Allday Drawing Workshop*, an intensive class for beginners to advanced students, is 10:30–4:00 on Saturday the 22nd (\$20 for CMA members, others \$40, fee includes materials and parking).

#### **Family Programs**

Sunday-afternoon Family Workshops are from 2:00 to 4:30 starting the 9th. The first week is called *Dutch Treat*, with a free drop-in art project for all ages based on still-life images. The theme then shifts to *The Topic is Tropics* (inspired by Jacob Lawrence prints) for the rest of the month.

On Sunday the 16th at 2:00, the **If These Walls Could Talk** topic is *The Magic Orange Tree: Haitian Folktales*, followed at 3:00 by the monthly **Family Express** free drop-in workshop, *Famous Families*.





tions in Batik. Fee. See yesterday **Highlights Tour** 1:30 CMA Favorites

#### 21 Friday

Highlights Tour 1:30 CMA Favorites

#### 22 Saturday

**All-day Drawing Workshop** 10:30–4:00. Sun-Hee Choi's intensive class is for beginners to advanced students (\$20 for CMA members, others \$40, fee includes materials and parking). Call ext. 461 to register by Friday the 21st

Highlights Tour 1:30 CMA Favorites

#### 23 Sunday

**Gallery Talk** 1:30 *The Jeanne Miles Blackburn Collection of Illuminations.* Mary Woodward

Family Workshop 2:00–4:30 The Topic Is Tropics. Free drop-in art projects for all ages, inspired by Jacob Lawrence prints Curator's Lecture 2:00 Threads of Time. Textiles and Islamic art curator Louise Mackie discusses wedding textiles from Fez, Morocco

Video 2:00 1999 New York Video Festival, Program 3: Family Matters. Program includes: Diane Nerwen's Spank (USA, 1998); Neil Goldberg's My Parents Read Dreams I've Had About Them (USA, 1998); Pilar Wiley's No Concept but Good Sense (USA, 1998); Gillian Wearing's 2 into 1 (Britain, 1997); Sean Bokenkamp's Generation Loss (USA, 1997); Carl Callam's A Part of Me (Britain, 1998); and

Kathy High's *Shifting Positions* (USA, 1999). Total 88 min. \$4 CMA members, \$6 others

**Recital** 2:30 *Michael Schönheit*, organ. The organist of Leipzig's Gewandhaus Orchestra returns to the McMyler memorial organ for a recital of works by J. S. Bach and Franz Liszt, including Bach's *Clarvierübung, Part III* and Liszt's *Prelude and Fugue on B-A-C-H*.

#### 25 Tuesday

Highlights Tour 1:30 CMA Favorites

#### 26 Wednesday

Adult Studio Class Begins 9:30–noon. Advanced Watercolor. Eight Wednesdays through March 15. Instructor, Jesse Rhinehart. \$100 for CMA members, others \$135. Fee includes paper and stretchers, parking. Participants provide their own paint, palette, and brushes. Call ext. 461 to register by Tuesday the 25th Adult Studio Class Begins 1:00–3:30 Drawing. Eight Wednesdays through

Drawing. Eight Wednesdays through March 15. Instructor, Jesse Rhinehart. \$80 for CMA members, others \$110. Fee includes materials and parking. The class will include visits to the collection, work from a live model, and still lifes, using pencil, charcoal, conté, and ink. Call ext. 461 to register by Tuesday the 25th

**Gallery Talk** 1:30 *Images of Beauty.* Kelly Williams

**Guest Lecture** 7:00 *Psaulter Illustration in the Middle Ages.* William Noel, Walters Art Gallery, Baltimore

Video 7:30 1999 New York Video Festival, Program 4: Society of Spectacle. Wild takes on contemporary culture. Program includes: Jennifer Reeder's Johnny Takes a Dive (USA, 1999); Shelly Silver's small lies, Big Truth (USA, 1999); Cane CapoVolto's Evil and Pop Culture (Italy, 1998); and Theresa Duncan's The History of Glamour (USA, 1999), an animated movie about a girl from Antler, Ohio, who becomes a New York supermodel and pop star. Total 85 min. \$4 CMA members, \$6 others

Recital 7:30 Marilyn McDonald, violin. The Oberlin professor performs selected unaccompanied sonatas and partitas by J. S. Bach in the incomparable acoustics of the interior garden court



#### Video Festival and Three Documentaries

#### Highlights from the 1999 New York Video Festival

The New York Video Festival, presented in July at Lincoln Center, is one of the premier video events in America. This year, for the first time, the Film Society of Lincoln Center is touring some highlights from last

#### 27 Thursday

Adult Studio Class Begins 9:30–noon Beginning Watercolor. Eight Thursdays through March 16. Instructor, Jesse Rhinehart. \$100 for CMA members, others \$135. Fee includes paper and stretchers, parking. Participants provide their

#### 30 Sunday

**Gallery Talk** 1:30 *Images of Beauty.* Kelly Williams

Family Workshop 2:00–4:30 The Topic Is Tropics. Free drop-in art projects for all ages, inspired by Jacob Lawrence prints

Video 2:00 1999 New York Video Festi-



summer's festival, and this month they come to Cleveland. Nineteen short videos and two features—ranging from diaries to dramas, from absurdities to abstractions—have been collected into five thematic programs: Working for the Man (the 14th and 16th); They Don't Make 'em Like They Used To (the 19th); Family Matters (the 23rd); Society of Spectacle (the 26th); and Outer and Inner Space (the 30th). This series is organized by the Film Society of Lincoln Center Touring Program.

#### Three Documentaries

Filling out January's film offerings are three new—or newly restored—documentaries. To the German People

newly restored—documentaries. To the German People (the 2nd and 5th) is a chronicle of Christo and Jeanne-Claude's recent wrapping of the Reichstag. South (the 7th and 12th) is an amazing filmed record—photographed on the spot-of Sir Ernest Shackleton's ill-fated 1914–16 expedition to Antarctica and beyond. This silent film has been fully restored with color tints and tones and a new music score. Dancemaker (the 9th) is a fascinating, Oscar-nominated portrait of master choreographer Paul Taylor. Film admission is \$4 for CMA members, \$6 others.

Above: Four titles from the 1999 New York Video Festival: The History of Glamour, The Target Shoots First, Shifting Positions, and small lies, Big Truth Left: Shackleton's boat (South). own paint, palette, and brushes. Call ext. 461 to register by Wednesday the 26th **Highlights Tour** 1:30 *CMA Favorites* 

#### 28 Friday

Highlights Tour 1:30 CMA Favorites Cello Recital 7:30 David Finckel, cello and Wu Han, piano. David Finckel (Emerson String Quartet) and Wu Han are often compared to the great duos of Schnabel and Fournier and Solomon and Piatagorsky. They not only maintain a busy concert schedule, but also run their own record label (ArtistLed). Visit their web site to sample their work: www.ArtistLed.com. In their Cleveland debut, they perform works by Beethoven (Sonata in A major, Op. 69), Previn (Sonata for Cello and Piano), and Grieg (Sonata in A minor, Op. 36). General admission \$10; CMA members \$5; free to Musart Society members. Call the ticket center for tickets and further information on how to join the Musart Society

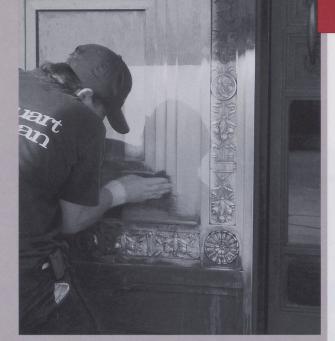
#### 29 Saturday

**Highlights Tour** 1:30 CMA Favorites

val, Program 5: Outer and Inner Space.
Contemplations of landscapes in and out of time. Program includes: Michael
Ginsburg's Moorings (USA, 1999); Scott
Stark's in.side.out (USA, 1999); Alfred
Guzzetti's A Tropical Story (USA, 1999);
Ken Kobland's Transit Riders of the Earth
Unite! Walk Dog Eat Donut (USA, 1999);
and Jem Cohen's Amber City (USA, 1999),
an impressionistic portrait of an unnamed
Italian city. Total 102 min. \$4 CMA members, \$6 others

Icelandic Music Festival Concert 2:30

Björn Steinar Sólbergsson, organ and the Cleveland Institute of Music Orchestra,
Carl Topilow, conductor. Hear the first of three concerts commemorating the 1000th anniversary of Leifur Eiriksson's voyage to North America. Works include a massive, loud, aggressive, Nordic organ concerto by Jón Leifs and other organ works by Icelandic composers



#### Tests Begin on 1916 Building

The first visible signs most people will see of work related to the facilities master plan will take the form of scaffolds around the original 1916 building. The plan calls for a complete restoration of the exterior, including stonework, roof, skylights, the terrace and balustrade, and landscaping. Testing for many elements of the restoration project has begun (indeed, you may have seen some evidence of this already). The museum has hired the Vitetta Group of Philadelphia, who recently completed restoration work at the National Gallery of Art in Washington, to analyze problem areas in order to suggest specific actions. No actual work will begin for some months, but you will see signs of preparation.

We can pass on some preliminary information at this time. The building's foundations extend about 25 feet below grade and rest solidly on shale, so there has been virtually no movement or settling. The marble facades appear to be in very good condition and will probably need to be repointed and cleaned. People strolling from the Fine Arts Garden might notice that some terrace railings that had begun to lean one way or another have been taken apart; these will remain disassembled for some time, eventually to be reset with measures taken to alleviate the underlying causes of their disarrangement—which appear to be drainage and freezing problems rather than failures in the underlying foundations.

The 1916 building facade renovation project will probably be completed by around September 2001, with the final element a brand-new landscape plan designed to provide an aesthetic experience appropriate to one of the world's great museums. Our facilities architect Randall Von Ryan, who is deeply involved in the project, will write an article about the work when it is further along. In the meantime, be aware that the south entrance will be closed until this work is done.

Top: Part of the restoration called for in the facilities master plan involves cleaning the bronzework. Here, a small test section of one of the south doors is being cleaned.

#### 1999 Legacy Society Members

Our thanks to the many members of the Legacy Society, including those who prefer to remain anonymous, for their generosity, kindness, and support. The Legacy Society is made up of all those museum members who have provided for the Cleveland Museum of Art through an endowment, a will, or another element of an estate plan.

If your name does not appear here and you have created an endowment at the museum or included the museum in your will, trust, or as a beneficiary of a life insurance policy or retirement plan, please call senior planned giving officer Karen L. Jackson at ext. 585. We will be honored to include your name in the list of Legacy Society members.

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Whiting

Douglas Wick

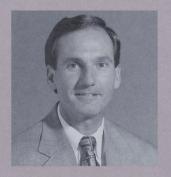
Williams

#### Two New Faces

Thomas J. Gentile, former treasurer of BP America, joined the museum last summer as director of finance (replacing Anthony Gentile—no relation—who stepped down in June). Tom was BP's first finance employee selected for posting to the BP Finance group headquarters in London. Earlier, he worked for White Motor Corporation and Peat,

Leonard Steinbach was appointed the museum's first chief information officer in September. He was previously chief technology officer for the Guggenheim Museum. Len is an in-demand speaker who recently addressed the American Association of Museums and the Museums and the Web conference. He did graduate work in information

Tom Gentile, new director of finance



Len Steinbach, our first chief information officer

Marwick, Mitchell and Co. He has an MBA from John Carroll University and did his undergraduate work at Cleveland State University. He is also an Ohio CPA.

technology and journalism at New York University and earned his undergraduate degree in education at the State University of New York at Stony Brook.

#### Special Event Celebrates Jacob Lawrence

Ohio Arts Council

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THAT SUPPORTS PUBLIC
PROGRAMS IN THE ARTS

The African-American Community
Task Force is sponsoring a celebration of the exhibition of Jacob Lawrence's
Toussaint L'Ouverture series on Monday the 10th. The special guest speaker will be David C. Driskell, Distinguished University Professor of Art, Emeritus, University of Maryland, a Lawrence scholar. The reception begins at 6:30, the program at 7:15. Tickets are \$50 per person. For reservations please call Jacqueline
Anselmo at ext. 151. This special event is made possible by Bank One.

#### Coming Up for Members

Treasures From the Royal Tombs of Ur preview days are Wednesday, February 16, through Saturday, February 19. The Members Party is Saturday the 19th at 7:00. Tickets are \$25 through the ticket center.

The next **New Member Orientations** will be Wednesday, February 16 at 6:15 and Thursday, February 17 at 11:00 (during the *Royal Tombs of Ur* preview days). Please call the ticket center to reserve your spot. Plan to stop by any time during *Royal Tombs of Ur* and pick up your *Faces of Impressionism* tickets while you're here.

#### Take Note

The annual meeting of the **Trideca Society**, which is devoted to three-dimensional decorative arts, begins Saturday the 15th at 10:30. Free and open to the public, the meeting starts with a business session during which a slate of new trustees will be voted on. Ed Polk Douglas will then present a lecture, *Pylon*, *Pyramid*, *Obelisk*, *and Sphinx: Aspects of Ancient Egypt in 19th-Century Western Art*. Members interested in joining Trideca are especially encouraged to attend. A reception follows.

If you are a member of or know of a group of people who would like to learn about the museum, then you may be interested in the **Speakers Bureau**. Call Mary Jean Lowry at ext. 588 to discuss arranging a free 45-minute slide presentation and video with Q&A. We will come to your location. Hear a general talk or one about a specific exhibition.

Don't miss WVIZ TV 25's Weekly
Arts Program, Applause, showing at
7:30 pm every Thursday and repeating at
1:30 the following Sunday. The only
regular local arts program on Cleveland
television, Applause is produced in partnership with the Cleveland Cultural Coalition. Recent episodes have featured the
reinstalled Egyptian galleries, plus the
museum's Edward Weston, Still Lifes, and
Nicolas Poussin exhibitions.

Look for a new cart for distributing our **Sight & Sound** tours stationed near the Museum Store—and keep an eye out for new thematic tours we're developing. They'll be informative, fun, and of course, free to museum members.

If you think those holographic Pokémon cards are cool, then take a little road trip down I-77 to the **Canton Museum of Art** to see *Visions Into the 21st Century: The New Age of Holography*, on view through February 26. Tickets are \$6, \$4 for kids. Visit the museum at 1001 Market Avenue in downtown Canton, or for more information call 330–453–7666 or visit their web site at www.cantonart.org.

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Admission to the museum is free

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1–888–CMA–0033
Beachwood Place
Museum Store
216–831–4840
Airport Museum Store

216-267-7155

**Hours**Tuesday, Thursday,
Saturday, Sunday

Saturday, Sunday 10:00–5:00 Wednesday, Friday 10:00–9:00 Closed Mondays (some holidays excepted), July 4, Thanksgiving, December 25, and January 1

The Cleveland Museum of Art

Cleveland, Ohio 44106-1797

11150 East Boulevard in University Circle

Still Lifes Café

Kitchen closes one hour before museum

Oasis Restaurant

Sunday brunch 11:00–2:30 Reservations recommended: 216–229–6216

Web Site

www.clemusart.com

Ingalls Library Members Hours

(ages 18 and over) Tuesday and Thursday–Saturday 10:00–5:00 Wednesday 10:00– 9:00 Slide Library by appointment only Print Study Room Hours

By appointment only Tuesday–Friday 10:00–11:30 and 1:30–4:45

**Sight & Sound** audio tour of the collection, free to members, \$4 others, \$3 students and seniors

Ticket Center

Periodicals postage

paid at Cleveland,

Tuesday and Thursday 10:00–5:00; Wednesday and Friday 10:00–8:00; Saturday and Sunday 10:00–5:00. Call 421–7350 or, outside the 216 area code, 1–888–CMA–0033

# Own the Armor Court

Video

Buy the new **Armor Court Video** in the
Museum Store for a special
members' price of \$14.95,
25% off regular price. It
features beautiful footage
of the installation and
informative narration by
curator Stephen Fliegel.

The special price is good only through the end of January, so don't delay!

